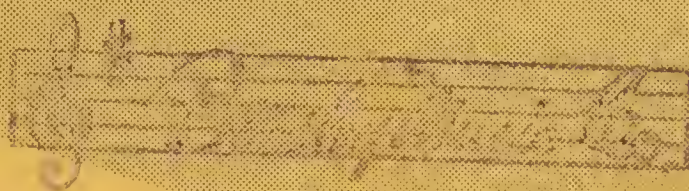


# Dotzauer

## VOLONCELLO METHOD

Revised and Amplified by

JOHANNES KLINGENBERG



70 SOUTH MAIN  
SALT LAKE CITY 4, UTAH


*(English, French and German Text)*

*Published in Two Volumes*

Volume One (03674)	. . . . .	1.75
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### Change of Positions

The thumb, together with the whole hand moves into the fourth position.

### Lagen - Wechsel

Der Daumen rückt mit der ganzen Hand in die vierte Lage.

### Changements de Positions

Le pouce glisse avec toute la main dans la quatrième Position.

Lento

112.

On the 4 Strings — Auf allen 4 Saiten — Sur les 4 Cordes

### C major Scale

### C dur - Tonleiter

### Gamme d'Ut majeur

### G major Scale

### G dur - Tonleiter

### Gamme de Sol majeur



## Sons harmoniques

## Gamme de Ré majeur

20502 -44

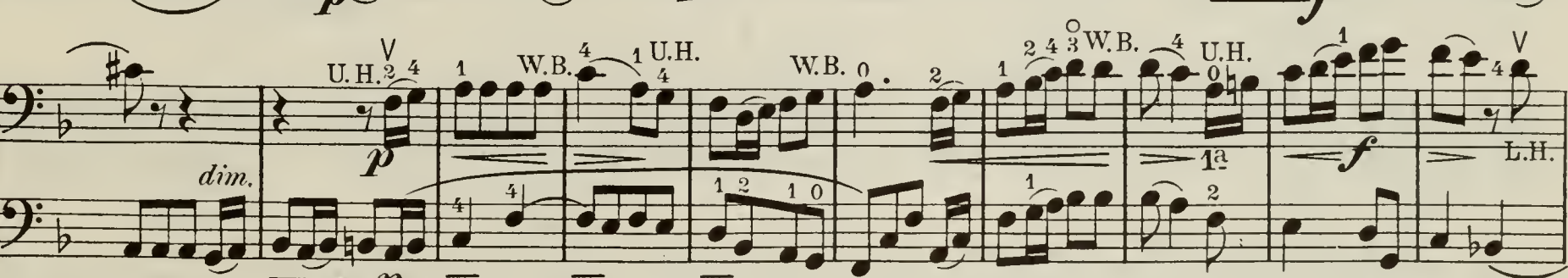
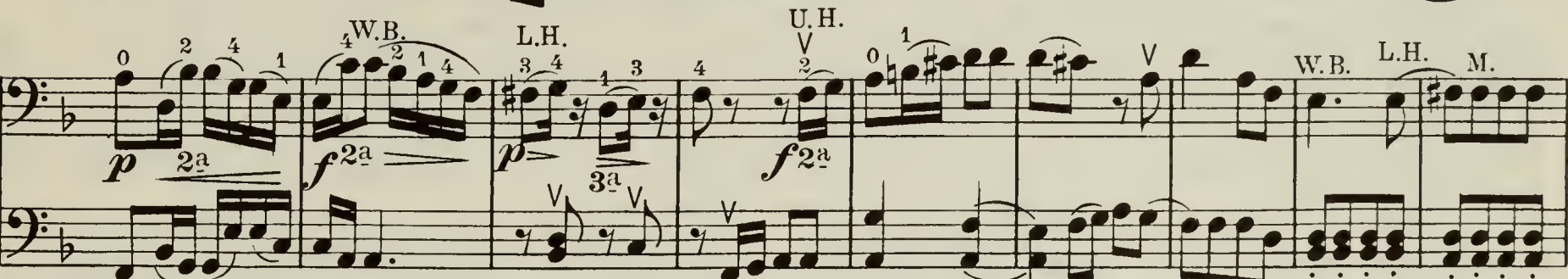
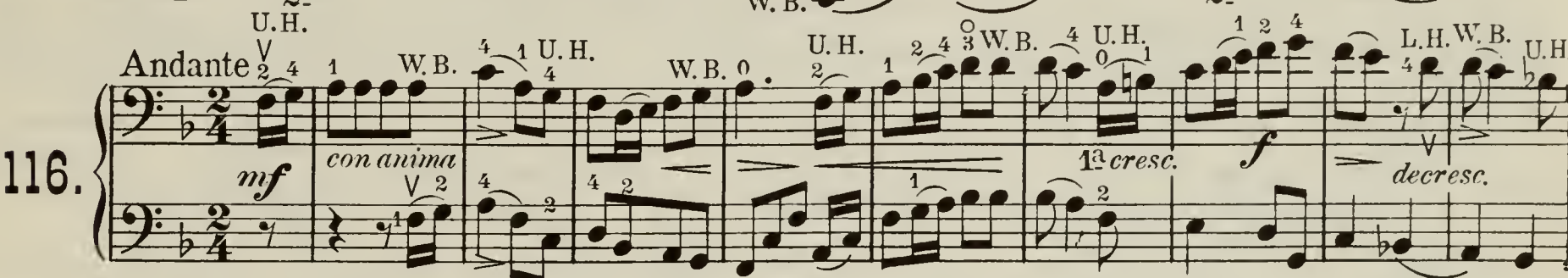
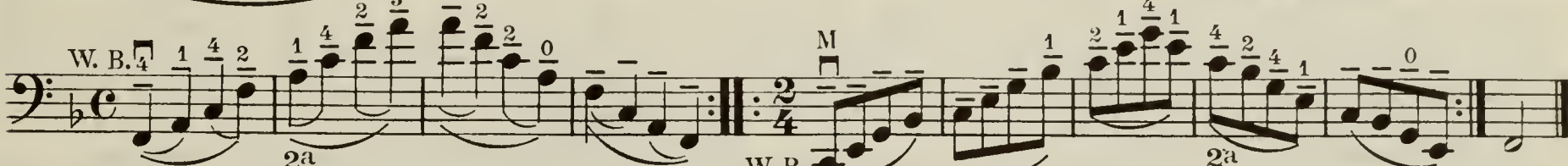
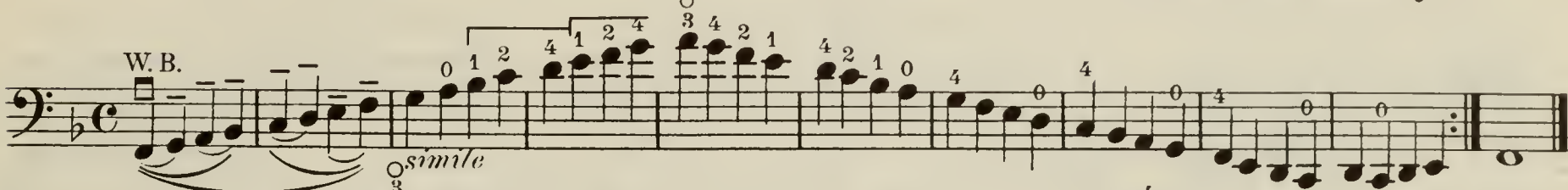




F major Scale

F dur-Tonleiter

Gamme de Fa majeur





## D minor Scale

## D moll-Tonleiter

## Gamme de Ré mineur

Melodic — Melodisch — Mélodique

W.B. *simile*

Harmonic — Harmonisch — Harmonique

W.B. *simile*

## Lower Fourth Position

(Long stretch, major third)  
Withdrawing of the first finger

## Erniedrigte vierte Lage

(Grosse Spannung, grosse Terz)  
Zurückstellen des ersten Fingers

## Quatrième Position reculée

(Grande Extension, Tierce majeure)  
Extension du premier doigt en arrière

117. W.B. *1a* *2a* *3a* *simile* *4a* *1a*

U.H. *1a* *2a* *3a* *4a*

118. Andante W.B. *mf* *4a* *3a* *2a* *3a* *2a* *3a* *2a* *4a* *cresc.* *3a*

## Change of Positions

On the 4 Strings — Auf allen 4 Saiten — Sur les 4 Cordes

## Lagen-Wechsel

## Changements de Positions

119. W.B. *1a* *2a* *3a* *4a*

## B flat major Scale

## B dur-Tonleiter

## Gamme de Si bémol majeur

W.B. *simile*

On the 4 Strings — Auf allen 4 Saiten — Sur les 4 Cordes

120. W.B. *1a* *2a* *3a* *4a*

## G minor Scale

## G moll-Tonleiter

## Gamme de Sol mineur

Melodic — Melodisch — Mélodique

W.B. *simile*



Harmonic—Harmonisch—Harmonique

Harmonic—Harmonisch—Harmonique

W. B.

*simile*

## CHORD\_ACCORD

CHORD-ACCORD

W. B.

## 121.

## Moderato

121. Moderato

*mf* *cresc.* 2<sup>a</sup> 4<sup>a</sup> *f* 2<sup>a</sup> *dim.*

*p* 3<sup>a</sup> 4<sup>a</sup> Position 3/2 2 1 3 4 2 0 *cresc.* 3<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup>

*f* 2<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> *dim.* 3<sup>a</sup> *p*

## Fourth Position

(Long stretch, major third)

Advanced position of the 2<sup>nd</sup>-4<sup>th</sup> fingers

## Vierte Lage

(Grosse Spannung, grosse Terz)

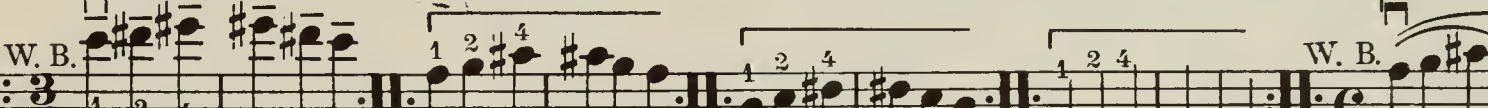
Vorgerückte Stellung des 2.-4.Fingers

### Quatrième Position

(Grande Extension, Tierce majeur)

Extension des 2-4 doigts

### On the 4 Strings — Auf

122.  On the 4 Strings — Auf

W. B.  1<sup>a</sup> 2<sup>a</sup> 4<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 2<sup>a</sup> 4

allen 4 Saiten — Sur les 4 Cordes  3<sup>a</sup> 4<sup>a</sup> 1<sup>a</sup> 4<sup>a</sup>

## A major Scale

## A dur-Tonleiter

## Gamme de La majeur

W. B.

*simile*

123.

## A minor Scale

## A moll-Tonleiter

### Gamme de La mineur

Melodic – Melodisch – Mélodique

W. B.

*simile*

Harmonic — Harmonisch — Harmonique

Harmonic — Harmonisch — Harmonique 2

W.B. 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

simile



W. B.

Andante con moto

124. W. B.

*p dolce* *mf*

*2<sup>a</sup>* *f 1<sup>a</sup> animato* *a tempo* *p* *calando* *mf* *1/2 Position*

*2<sup>a</sup> dim. 3<sup>a</sup> 2<sup>a</sup> p*

### Upper Fourth Position

(Short stretch, minor third)  
Advanced position of all the fingers.  
The first finger is stretched a semi-  
tone higher and placed beside the sec-  
ond.

### Erhöhte vierte Lage

(Kleine Spannung, kleine Terz)  
Vorgerückte Stellung aller Finger.  
Der erste Finger rückt bei grosser  
Spannung einen halben Ton höher,  
wird neben den zweiten gestellt.

### Quatrième Position avancée

(Petite Extension, Tierce mineure).  
Extension de tous les doigts. Le pre-  
mier doigt glisse d'un demi-ton plus  
haut avec grande extension pour se  
placer à côté du second.

125. W. B.

*1<sup>a</sup>* *2<sup>a</sup> simile* *3<sup>a</sup>* *4<sup>a</sup>*

W. B.

*1<sup>a</sup>* *2<sup>a</sup> simile* *3<sup>a</sup>* *4<sup>a</sup>*

Enharmonic Enharmonisch Enharmonique

U. H. P. U. H. U. H. P. U. H.

*1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>*

M. W. B. 1<sup>a</sup> *2<sup>a</sup> simile* *3<sup>a</sup>* *4<sup>a</sup>*



126

Andante sostenuto

W.B. 2 1 4 4 2

U.H. W.B.

9

*p* *ambile*

W.B. 2

L.H. W.B. U.H. W.B.

*dim.*

*p*

On the 4 Strings— Auf allen 4 Saiten— Sur les 4 Cordes—

On the 4 Strings— Auf allen 4 Saiten— Sur les 4 Cordes—

127 W.B.

1a 2a 3a 4a

Double Stops | Doppelgriffe | Doubles Cordes

2a 1a

## Double Stops

## Doppelgriffe

## Doubles Cordes

Third Position  
(Short stretch, minor third)

Dritte Lage  
(Kleine Spannung, kleine Terz)

### Troisième Position

(Petite Extension, Tierce mineure)

128

1a 2a *simile* 3a 4a 1a

2a 3a 4a 1a 2a *simile*

3a 4a 1a 2a 3a

U.H. 1 3 4 2 1 4

1 3 2 1 3 2



## Allegretto

W. B. 3

129

Measure 129: *p* 2<sup>a</sup> 1<sup>a</sup>

Measure 130: *mf* *dim.* *p*

Labels above staves: V, U. H., W. B., L. H., W. B., *cresc.*, W. B., *dim.*, *p*

Measure 130: 2<sup>a</sup> 1<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Double Stops

Doppelgriffe

Doubles Cordes

1<sup>a</sup> e 2<sup>a</sup> 2<sup>a</sup> e 3<sup>a</sup>

Change of Positions

Lagen-Wechsel

Changements de Positions

On the 4 Strings Auf allen 4 Saiten Sur les 4 Cordes

Measure 131: W. B. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

E<sup>b</sup> major Es dur Mi<sup>b</sup> majeur D minor Dmoll Ré mineur

On the 4 Strings Auf allen 4 Saiten Sur les 4 Cordes

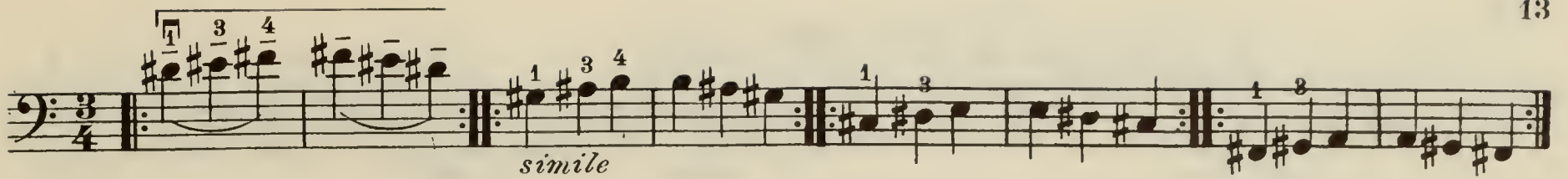




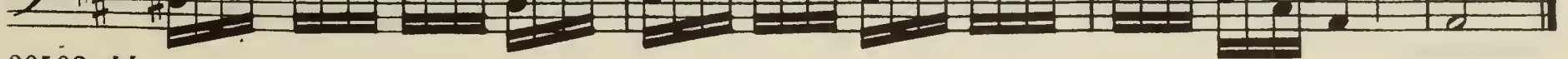
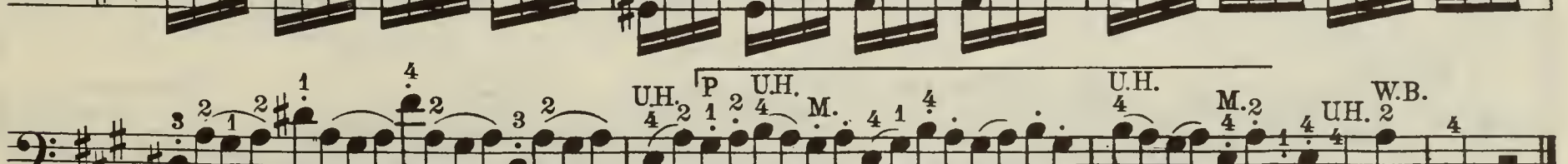
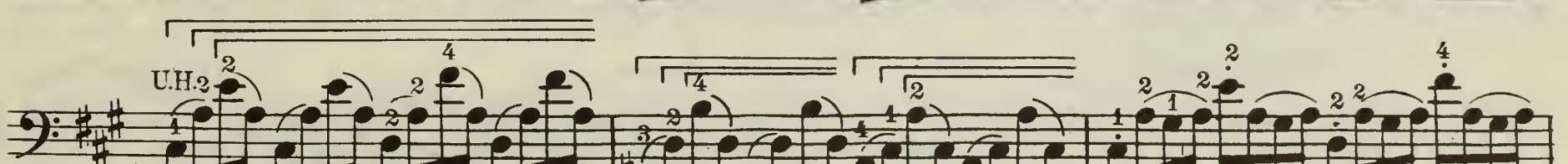
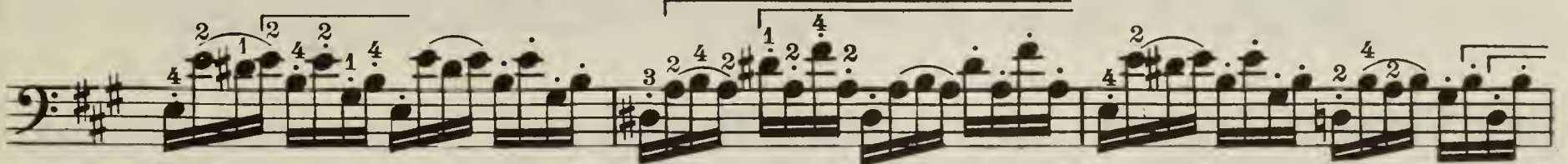
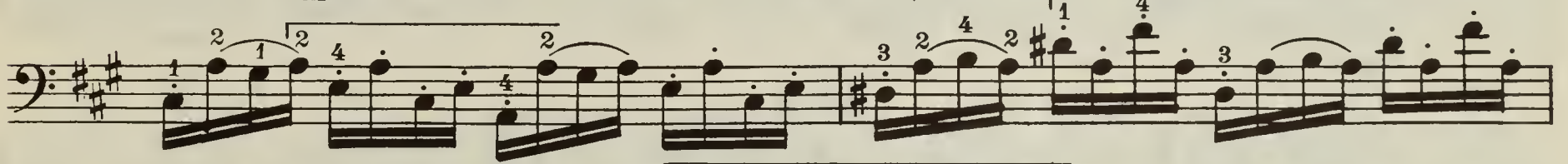
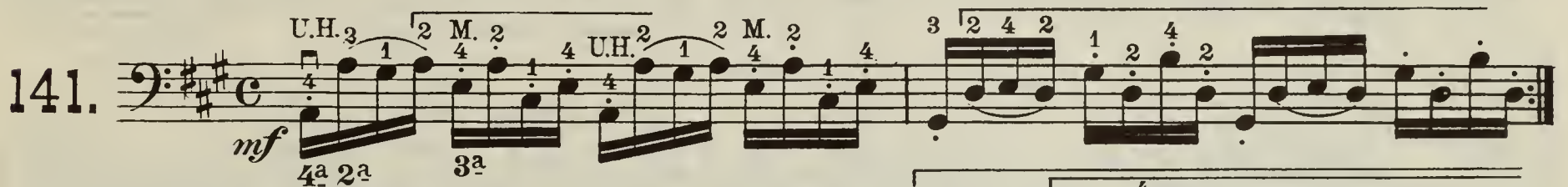








On the 4 Strings.— Auf allen 4 Saiten.— Sur les 4 Cordes





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## Change of Positions

## Lagen-Wechsel

## Changements de Positions

On the 4 Strings.— Auf allen 4 Saiten.— Sur les 4 Cordes

143.

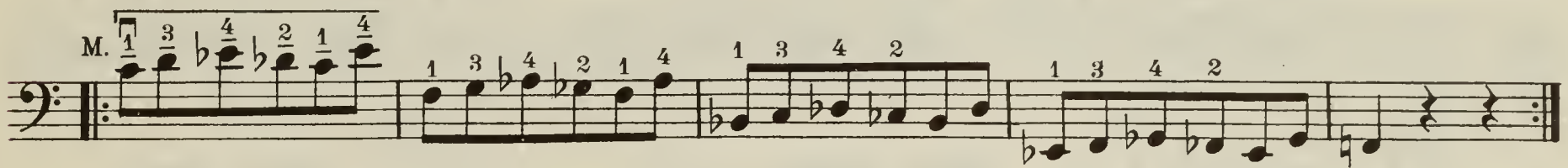
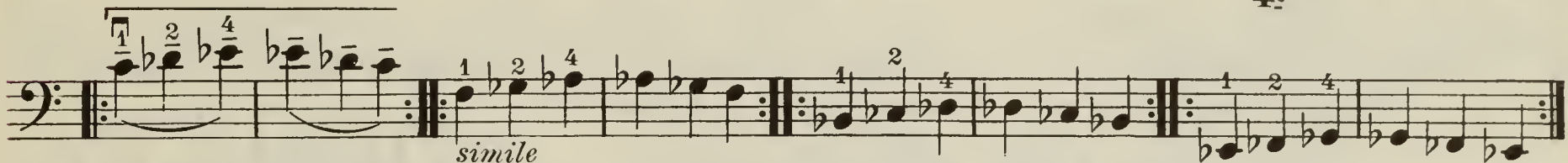
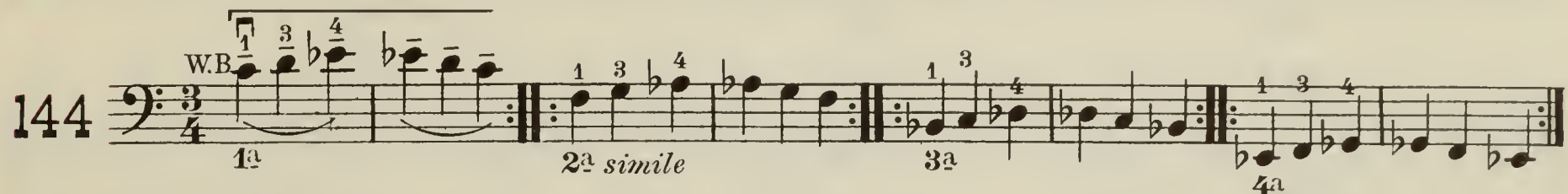




Second Position  
(Short stretch, minor third)

Zweite Lage  
(Kleine Spannung, kleine Terz)

Deuxième Position  
(Petite Extension, Tierce mineure)



On the 4 Strings\_Auf allen 4 Saiten\_Sur les 4 Cordes





## Change of Positions

## Lagen-Wechsel

## Changements de Positions

On the 4 Strings–Auf allen 4 Saiten–Sur les 4 Cordes

Second Position  
(Long stretch, major third)

Zweite Lage  
(Grosse Spannung, grosse Terz)

## Deuxième Position

(Grande Extension, Tierce majeure)

Andante con moto

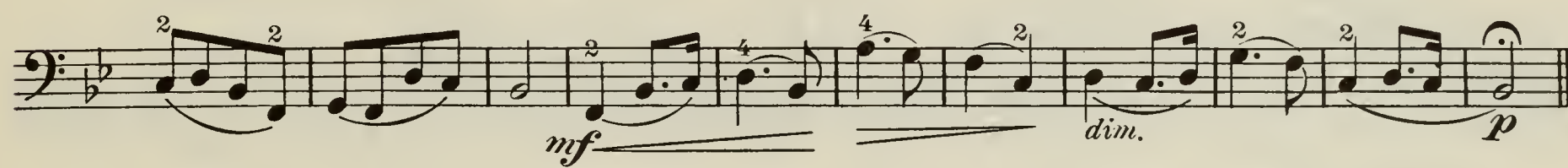
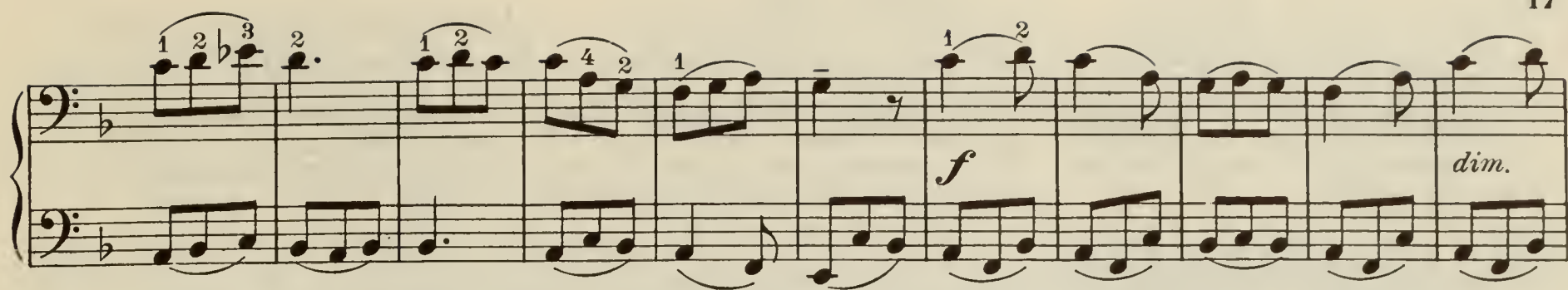
149

W. B.

*p dolce*

*cresc.*





Change of Positions

Lagen-Wechsel

Changements de Positions

On the 4 Strings. — Auf allen 4 Saiten — Sur les 4 Cordes





## Upper Second Position

(Short stretch, minor third)

Advanced position of the fingers. The first finger is stretched a semitone higher and placed beside the second.

## Erhöhte zweite Lage

(Kleine Spannung, kleine Terz)

Vorgerückte Stellung aller Finger. Der 1. Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den 2. gestellt.

## Deuxième Position avancée

(Petite Extension, Tierce mineure)

Extension de tous les doigts. Le premier doigt glisse d'un demi-ton plus haut avec grande extension pour se placer à côté du second.

152

W.B. 1a 2a simile 3a 4a

On the 4 Strings. — Auf allen 4 Saiten. — Sur les 4 Cordes.

W.B. 1a 2a simile 3a 4a

153

W.B. 1a 2a simile 3a 4a

## Double Stops

## Doppelgriffe

## Doubles Cordes

W.B. 1a 2a simile 3a 4a

154

W.B. 1a 2a simile 3a 4a







## Upper Second Position

(Long stretch, major third)

Enharmonically equivalent to the lower third position. (See No. 133)

## Erhöhte zweite Lage

(Grosse Spannung, grosse Terz)

Gleicht enharmonisch der erniedrigten dritten Lage. (Siehe No. 133)

## Deuxième Position avancée

(Grande Extension, Tierce majeure)

Equivaut, enharmoniquement, à la troisième Position reculée. (Voir No. 133)

156.

W. B. 1a 2a 3a 4a

Enharmonic - Enharmonisch - Enharmonique

W. B. 1a 2a 3a 4a

Change of Positions

Lagen-Wechsel

Changements de Positions

157.

W. B. 1a 2a 3a 4a

## Upper First Position

(Short stretch, minor third)

Enharmonically equivalent to the second position. (See No. 144)

## Erhöhte erste Lage

(Kleine Spannung, kleine Terz)

Gleicht enharmonisch der zweiten Lage. (Siehe No. 144)

## Première Position avancée

(Petite Extension, Tierce mineure)

Equivaut enharmoniquement, à la deuxième Position. (Voir No. 144)

W. B. 1a 2a 3a 4a

U.H. P. U.H. M.

W. B. 1a 2a 3a 4a

U.H.

159.



160. *Allegretto* M. *p*

2a

2a

*cresc.* *f* L.H. W.B.

161. *Allegro moderato*

*mf* L.H. M. L.H. M. L.H.

2a

L.H. W.B. *rall.*



## Allegro

162.

M.  $\square$ 

Musical score for exercise 162, featuring piano and forte dynamics, crescendos, and various fingering techniques. The score is written in bass clef with a key signature of one flat (B-flat). It consists of two systems of staves. The first system includes a piano (*p*) section with a crescendo leading to a forte (*f*) section. The second system includes a section marked *pesante* and *ff* (fortissimo). The score is signed "L.H. W.B." at the end.

163.

W.B. Allegro  $\square$ 

U.H.

Musical score for exercise 163, featuring piano and simile dynamics, and various fingering techniques. The score is written in bass clef with a key signature of one flat (B-flat). It consists of two systems of staves. The first system includes a piano (*p*) section. The second system includes a section marked *simile*. The score is signed "W.B." at the end.



*cresc.* *mf* *dim.*

*p*

Different Bowings — Stricharten — Coups d'archet

U.H. U.H.P. L.H.M. U.H. P. U.H. M. U.H.P. U.H. P. U.H. U.H.

Change of Positions  
on various Strings

Lagen - Wechsel  
auf mehreren Saiten

Changements de Positions  
sur plusieurs Cordes

164. *W.B.* *U.H.* *U.H.P.* *L.H.M.* *U.H.* *P.* *U.H.* *M.* *U.H.P.* *U.H.* *P.* *U.H.* *U.H.*

(ossia staccato M.)

2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup>

3<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Allegro moderato

165. *W.B.* *L.H.* *W.B.* *L.H.* *W.B.* *L.H.*

*p* *cresc.* *p*

*f* *dim.* *p*



24

166.

W. B.   
(ossia staccato M.)

2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

A musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 3/4. The notation is on a single staff with a bass clef. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. There are three slurs over the first three measures, and one slur over the last two measures. The piece ends with a double bar line and a repeat sign.

Allegro moderato

[illegible][illegible][illegible]

The musical score is for a piano introduction and a waltz section. The introduction is in 3/4 time and features a series of chords and single notes in the right hand, with fingerings and articulations. The waltz section is in 3/4 time and features a series of chords and single notes in the right hand, with fingerings and articulations. The score is in 3/4 time and includes fingerings and articulations for both hands.

168. 

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Below the staff, the lyrics are written in a stylized, handwritten font: '2a 1a 2a 1a 2a 3a 2a 3a'. The lyrics are aligned with the notes, with '2a' under the first two measures, '1a' under the third, '2a' under the fourth, '1a' under the fifth, '2a' under the sixth, '3a' under the seventh, '2a' under the eighth, and '3a' under the ninth.

20502-44

3a

4a

3a

4a

3a

4a

0



Allegro

25

169

U.H.

*mf*

V

4

V

2<sup>a</sup>

0

0

V

V



**170** Allegro *mf*

*2<sup>a</sup>* U.H. *V* *M*

**171** Andante *W.B.*

*1<sup>a</sup>* *2<sup>a</sup>* *3<sup>a</sup>* *4<sup>a</sup>*

**172** Andante *p dolce* *W.B.* *U.H.* *W.B.* *f* *cresc.*

The musical score consists of three systems of music. The first system, measures 170-171, is for a piece marked 'Allegro' and 'mf'. It features a treble and bass staff with various musical notations, including notes, rests, and fingerings. The second system, measures 171-172, is for a piece marked 'Andante' and 'W.B.'. It also features a treble and bass staff with musical notations. The third system, measures 172-173, is for a piece marked 'Andante', 'p dolce', and 'cresc.'. It features a treble and bass staff with musical notations. The score includes various performance instructions such as 'U.H.', 'W.B.', and 'cresc.'.



27

*f*

*dim.*

U.H.

W.B.

*p*

Moderato M.

*f* P. marcato

*simile*

L.H. W.B.

4a

Another style of bowing—Andere Strichart—Un autre coup d'archet





First system of the musical score. The treble staff contains a complex melodic line with many grace notes and fingerings (1, 2, 3, 4, 0). The bass staff contains a simpler accompaniment with notes and rests. Dynamics include *cresc.* and *f*.



First system of a piano piece. The right hand features a complex melodic line with many slurs and fingering numbers (1-4). The left hand plays a simple harmonic accompaniment. Dynamics include *dim.* and *p cresc.*

Second system of the piano piece. The right hand continues with intricate fingerings and slurs. The left hand has a few notes and rests. A *f* dynamic marking appears at the end of the system.

Third system of the piano piece. The right hand has a continuous stream of notes with detailed fingering. The left hand provides a steady harmonic accompaniment.

Fourth system of the piano piece. The right hand features a melodic line with a *cresc.* marking. The left hand has a more active accompaniment. The system ends with a *pesante* marking and a *ff* dynamic.

C minor Scale

C moll-Tonleiter

Gamme d'Ut mineur

Melodic — Melodisch — Mélodique

First system of the C minor scale exercise. It shows the scale in both hands with fingering numbers. A *simile* marking is present.

Harmonic — Harmonisch — Harmonique

Second system of the C minor scale exercise. It shows the harmonic scale in both hands with fingering numbers. A *simile* marking is present.

CHORD — ACCORD

Third system of the C minor scale exercise. It shows various chords in both hands with fingering numbers. The system includes repeat signs and a 3/4 time signature.



176. *Allegro* *U. H.* *f risoluto* *simile* *2a*

E minor Scale | E moll-Tonleiter | Gamme de Mi minuer  
Melodic — Melodisch — Mélodique

W. B. *2 4 0 1 2 4 1 2 4 1 2 4 # 1 # 3 1 3 4 2 0 4 0 4 0 4 2* *simile* *1a*

CHORD — ACCORD

W. B. *3 0 1 1 4 2 4 1 1 3 0*



177. *Andante con moto* W. B. *p*



## Allegro

178. *p* U.H. *cresc.* U.H.

*f* *dim.*

*p* *cresc.*

*f* *ff* W.B.

E major Scale

E dur-Tonleiter

Gamme de Mi majuer

W.B. *simile* 1a 2a

CHORD - ACCORD

W.B. M. 3a 3a

179. W.B. *simile* 2a 1a 2a 1a

3a 2a 3a 2a 4a 3a



180. *Allegro* *mf*

M. 1 2 U.H. 2 M. 2 U.H. 1 2 2 0 3

L.H. 3 W.B. 4 P. 1 2 4 4 M. 1 3 U.H. 4 4 4 2 1

*p*

2 0 4 1 2 4 2 3 0 4

2a

1 4 1 2 4 4 1 2 4 1 1 2 4 1 2 4 1 1 3 1 2 2 2 4

3a

2 4 1 2 4 1 2 4 3 1 2 4 1 2 1 3 4 3 L.H. 1 2 4 W.B. 1 4 2 2 1

2a 3a 2 4 4 4 3

2 4 4 1 2 4 2 1 1 2 4 1 2 2 1 1 2 L.H. 1 1 2 W.B. 4

3a 4 4 1 4 4 4 3



W.B.

## B minor Scale

## Gamme de Si mineur

W.R. *simile*

W. B.

2/4

simile

1<sup>a</sup>

A musical score for a piece titled "CHORDS - NO CHORD". The score is written on a single staff in bass clef with a key signature of two sharps (F# and C#). It consists of several measures, some of which are grouped by repeat signs. Fingerings are indicated by numbers 1-4 above notes and 1a, 2a, 3a below notes. There are also slurs over groups of notes. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The title "CHORDS - NO CHORD" is printed at the top left of the page.

## 182.

20502-44







## Andante con moto

185.

W.B. 2

*p dolce.*

1a

2a

*staccato*

*cresc.*

*mf*

*dim.*

*p cresc.*

*f*

*dim.*

*p*



## Fifth Position

(Short stretch, minor third)

Enharmonically equivalent to the upper fourth position. (See No. 125)

## Fünfte Lage

(Kleine Spannung, kleine Terz)

Gleicht, enharmonisch, der erhöhten vierten Lage. (Siehe No. 125)

## Cinquième Position

(Petite Extension, Tierce mineure)

Equivaut, enharmoniquement, à la quatrième Position avancée. (Voir No. 125)

W. B. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Enharmonic - Enharmonisch - Enharmonique

## A flat major Scale

## As dur-Tonleiter

## Gamme de La bémol majeur

W. B. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

CHORD - ACCORD

187. Moderato p dolce

cresc. mf

p

mf p



Allegro

W. B.

188.

*mf*  
*leggero*

D flat major Scale

Des dur-Tonleiter

Gamme de Ré bémol majeur

CHORD - ACCORD

Allegro, ma non troppo



First system of musical notation. The right hand features a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4). The left hand has a simpler accompaniment with slurs and fingerings (3, 1, 3). Dynamic markings include *mf* and *3a*. A *V* (crescendo) marking is present in the left hand.

Second system of musical notation. The right hand continues with intricate fingerings and slurs. The left hand has a more active accompaniment with slurs and fingerings (1, 2, 3, 4). A *2a* marking is visible in the right hand.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a simple accompaniment with slurs and fingerings. A *V* (crescendo) marking is present in the left hand.

Fourth system of musical notation. The right hand continues with complex fingerings and slurs. The left hand has a simple accompaniment with slurs and fingerings. A *3a* marking is visible in the right hand.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a simple accompaniment with slurs and fingerings. A *2a* marking is visible in the right hand.

Sixth system of musical notation. The right hand continues with complex fingerings and slurs. The left hand has a simple accompaniment with slurs and fingerings. A *V* (crescendo) marking is present in the left hand.

Seventh system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand has a simple accompaniment with slurs and fingerings. Dynamic markings include *dim.*, *rall.*, and *pp*. A *V* (crescendo) marking is present in the left hand. The system concludes with a *W.B.* (With Breath) marking and a *pp* (pianissimo) dynamic.



## CHORD \_ ACCORD

[illegible]

190. *Moderato*  
W. B.

The musical score for 'The Rose Tree' is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The score includes various musical notations such as notes, rests, and fingerings. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal line consists of a simple melody with some grace notes and a final cadence.

## Gamme de Fa dièze mineur

Melodic — Melodisch — Mélodique

## CHORD \_ ACCORD

CHORD - ACCORD

W. B. 4 1 4 2 1 4

2a 2a



Allegro U.H. M. U.H.

191.

*mf*

2<sup>a</sup>

*cresc.*

W.B.

*dim.*

*p*

*cresc.*

*f*

W.B.

L.H.

U.H.

W.B.

L.H.

W.B.

*mf*

*pesante*

*ff*

2<sup>a</sup>











## B flat minor Scale

## B moll-Tonleiter

## Gamme de Si bémol mineur

Melodic — Melodisch — Mélodique

Melodic – Melodisch – Melodique

W. B.

2<sub>a</sub>

*simile*

2<sub>a</sub>

The image shows a musical score for a single melodic line. It is written on a five-line staff with a bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The melody consists of several measures of music. Above the notes, there are various fingerings indicated by numbers 1, 2, 3, and 4. Some notes are beamed together, and there are slurs over groups of notes. The word 'W. B.' is written above the first measure. The word 'simile' is written below the staff in the middle. There are also markings '2<sub>a</sub>' below the staff in two different places. The score ends with a double bar line and a repeat sign.

CHORD \_ ACCORD

[illegible]

Allegro con fuoco

195. *Allegro con fuoco*

M. 2. *p* *leggiere* *cresc.* *mf*

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a bassoon. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The piano part is marked *p* and the bassoon part is marked *pp*. The score includes various musical notations such as notes, rests, and fingerings.

The musical score for "The Swan" by Maurice Strakosky is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score consists of 12 measures. The piano part includes a "cresc." marking and a "mf" marking. The vocal part includes a "dim." marking and a "p" marking. The score is written for a piano and a vocal soloist.



First system, measures 1-4. Dynamics: *cresc.*, *mf*, *dim.*

Second system, measures 5-8. Dynamics: *p*, *cresc.*

Third system, measures 9-12. Dynamics: *mf*, *dim.*, *2a*, *rall.*, *p*

E flat minor Scale

Es moll-Tonleiter

Gamme de Mi bémol mineur

Melodic — Melodisch — Mélodique

Scale section, measures 1-16. Dynamics: *simile*, *1a*

CHORD — ACCORD

Chord section, measures 1-4.

Allegretto section, measures 1-6. Dynamics: *mf*, *3a*

Final section, measures 1-6. Dynamics: *4a*, *1a*



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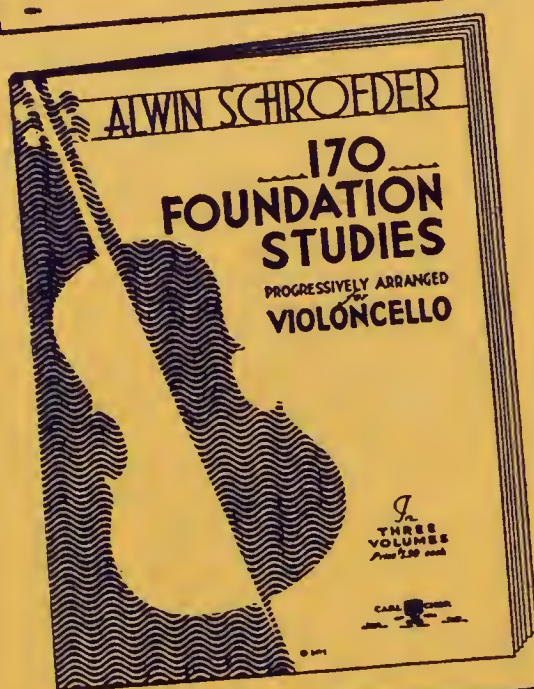
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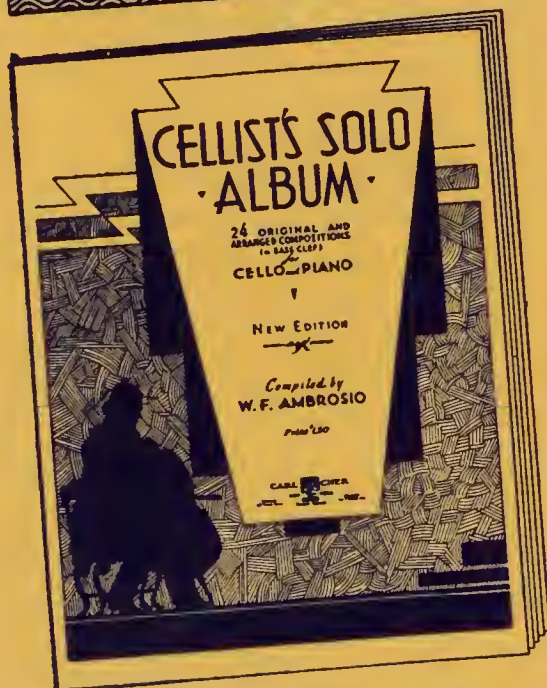
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